

PREPARING A TRUMPET RECITAL

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ABSTRACT
WILLIAM MATTHEW PATE: Preparing a Trumpet Recital
(under the direction of John Schuesselin)

The following thesis presents a discussion of the elements that went into preparing a senior solo trumpet recital. This discussion is divided into eleven sections, of which the first five contain general performance challenges and information about the types of pieces performed on the recital and the instruments used to perform those pieces. The remaining six sections discuss why the performer chose to showcase each composer and their compositions, the specific performance challenges he encountered with each piece, and the techniques he used to overcome these challenges. The historical information used to produce this thesis comes from articles written by specialists in each type of piece, instrument, period, style, composer, or composition. The information regarding performance challenges and the techniques used to overcome them comes from journals, notes, and recordings the performer kept while preparing for the recital. The performer found that preparing for, performing, and writing about the recital increased his knowledge of the history and importance of his primary instrument, developed his ability to collaborate, and allowed him to consider how he could teach the techniques he utilized to overcome performance challenges as a future music educator.

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INTRODUCTION

Preparing for, performing, and writing about this senior solo trumpet recital has served as the culmination of my musical and personal development while at the University of Mississippi. In doing these things, I honed my collaborative skills and researched the history and importance of my primary instrument, the trumpet. I also chose six composers and their compositions to feature as representatives of the periods and styles of music through which the trumpet has endured and thrived. Finally, to better myself as a future music educator, I made careful notes of the performance challenges I encountered and how I overcame them so that I will be able to utilize these techniques in my teaching.

I chose to perform a senior trumpet recital because I saw it as a challenge that would make me a better musician and teacher. I had to drastically change my practice routines to prepare for the recital. I increased both the number of days in which I practiced each week and how long I practiced each time. I also kept a journal of when, what, and how I practiced. I made note of details such as which warm up exercises I used, which other exercises I used to practice the skills I needed to develop, which sections of each piece I practiced, and at what tempos I practiced. I used this journal and recordings that I made of myself to write rehearsal plans detailing how I needed to practice in the future. I organized these rehearsal plans by piece and then by individual movements of each piece. After listening to recordings of myself playing at least once a week, I listed

the measure numbers and specific problems that I wanted to address in my practice. I also listed general and long-term goals that I wanted to address before my recital.

It was my goal to put together a program that would showcase important composers and their compositions, important time and style periods, my ability to collaborate with others, and my personal tastes in music. I ultimately decided to perform Antonio Vivaldi's *Concerto for Two Trumpets in C Major*, the second movement of Joseph Haydn's *Concerto for Trumpet in E-flat Major*, John Cheetham's *Concoctions*, Andrew Lloyd Webber's "Pie Jesu" from his *Requiem Mass*, Joseph Turrin's *Three Episodes*, and George Gershwin's "Someone to Watch Over Me." To perform a program like this, I had to overcome many performance challenges.

Students majoring in performance are expected to perform one or more full-length solo recitals in partial fulfillment of their degree requirements. At the time I entered the program, music education students were not required to perform a solo recital to fulfill their degree. This year, however, the requirements have changed to require music education students to perform at least one half-length solo recital. Often, these are performed in collaboration with another student so that in combination they make up a full-length recital. These requirements were not imposed on me because I entered the program before they were changed. Nevertheless, I wanted to perform a solo recital as a capstone experience to not only my applied trumpet lessons but to all the classes I had taken to earn my undergraduate degree.

I saw this as an important step in my musical career because it was my debut as a soloist—my first chance to publicly showcase the skills I have developed as a trumpeter up to this point in my life. It served as a catalyst for my personal development as well,

pushing me to plan thoughtfully, prepare diligently, and perform confidently. Although, I did not feel any pressure to perform a full-length recital, I chose not to collaborate with another student. Not only did I think it would make things much easier logistically but also I wanted to be able to focus completely on my own preparation and performance and on the trumpet and pieces composed for the trumpet to improve my skills and expand my knowledge of my primary instrument and its importance in the history of music. I ended up performing just slightly more than a half-length recital.

COLLABORATING THROUGH PERFORMANCE

One challenge that I met and overcame while preparing to perform Vivaldi's *Double Trumpet Concerto*, Haydn's *Trumpet Concerto*, Lloyd Webber's "Pie Jesu," Turrin's *Three Episodes*, and Gershwin's "Someone to Watch Over Me" was playing with a collaborative pianist. Vivaldi's *Double Trumpet Concerto*, Haydn's *Trumpet Concerto*, and Lloyd Webber's *Requiem Mass*, of which the "Pie Jesu" is a part, were all conceived of as works for soloist with orchestral accompaniment. In addition, Lloyd Webber's *Requiem Mass* was written with choral accompaniment. Only two of the pieces on the program were performed as originally scored by their composers. Cheetham wrote *Concoctions* for solo trumpet with no accompaniment, and Turrin wrote *Three Episodes* for solo trumpet and piano accompaniment.

However, hiring an orchestra, choir, or jazz ensemble—and in my case, all three—is not practical for a trumpeter or any performer, much less a college student, attempting to put together a recital that showcases pieces which call for several different ensembles as accompaniment. Therefore, it has become common practice for accompaniment parts like these to be arranged for a single collaborative pianist to cover as much of the original orchestration as possible for solo recitals. The students and faculty of the University of Mississippi and other schools of music and many professional performers outside of schools regularly utilize this approach when preparing for and performing solo recitals. My collaborative pianist, Adrienne Park, and I constantly had to consider the original

instrumentation and how we could perform in a way that would represent that more closely.

In addition to my main collaborative pianist, I had the privilege to rehearse and perform with my trumpet professor, Dr. John Schuesselin, in Vivaldi's *Concerto for Two Trumpets in C Major*, my friend and violinist, Jiwon Lee, in Lloyd Webber's "Pie Jesu," and Chancellor's Honors College Artist-in-Residence, Bruce Levingston, in Gershwin's "Someone to Watch Over Me." Four days before the recital, everyone involved in the performance got together to do a full run through of the program. The day of the recital we met early to run through a few trouble spots just before the performance.

THE CONCERTOS

In my recital, I performed Antonio Vivaldi's *Concerto for Two Trumpets in C Major* and the second movement of Joseph Haydn's *Concerto for Trumpet in E-flat Major*. A concerto is "an instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra."¹ Before 1700 the term did not delineate a specific form or specific media and was also used to refer to an "ensemble" or "orchestra."² At the beginning of the eighteenth century its meaning was narrowed to refer to "works in three movements (fast–slow–fast) for soloist and orchestra, two or more soloists and orchestra (concerto grosso), or undivided orchestra."³

The solo concerto, of which Haydn's trumpet concerto is an example, was a prominent form used to display virtuosity throughout the end of the eighteenth century and most of the nineteenth century.⁴ During this same period, the concerto grosso, of which Vivaldi's double trumpet concerto is an example, declined in popularity.⁵ The concerto has been taken up by many composers including Vivaldi and Haydn into a form

¹ Arthur Hutchings et al. "Concerto." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040737?rskey=lxrbwu&result=2>.

² Hutchings et al., "Concerto."

³ Ibid.

⁴ Ibid.

⁵ Ibid.

that “ranks with the symphony and the string quartet in the range of its artistic expression.”⁶

⁶ Ibid.

TYPES OF MODERN TRUMPETS

Performing these concertos called for the use of two types of modern trumpets other than the B-flat trumpet, which I studied primarily in college. The trumpet is a member of the family of brass instruments.⁷ Playing the trumpet entails overblowing the fundamental pitch to obtain other higher pitches that form part of the harmonic series.⁸ The predecessor to the modern trumpet, the “natural trumpet,” can only produce the notes of the harmonic series.⁹ The modern trumpet is a folded tube that flares into a bell at the end. It typically has a separate mouthpiece and three valves.¹⁰ Each valve adds an extra length of tubing.¹¹ This extra length enables the first valve to lower the natural pitch by a whole tone, the second valve by a semitone, and the third valve by a minor third.¹² The valves can be used in combination to lower the natural pitches by semitones in increasing intervals up to a diminished fifth.¹³ This makes a chromatic scale—a scale divided into semitones—possible.¹⁴

Modern trumpeters are expected to perform on many different types of trumpets.

“The variety of musical styles in which they are required to play and the perfection

⁷ Margaret Sarkissian and Edward H. Tarr. “Trumpet.” *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049912?rskey=X2nNzb&result=3>.

⁸ Sarkissian and Tarr. “Trumpet.”

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

demanding of them in broadcast and recorded performances” necessitate “at least three or four instruments, including ones pitched in B-flat and C for regular work, in D/E-flat—as I used for Haydn’s concerto in E-flat—and in high B-flat/A for high parts and in Baroque music, such as Vivaldi’s concerto in C Major.”¹⁵ I played a piccolo trumpet in “high A” and transposed the music up a minor third to play Vivaldi’s concerto in C Major. The most commonly used trumpet in orchestras and bands today, the B-flat trumpet, has a tube length of 130 centimeters and three piston valves.¹⁶ The mouthpiece is inserted into a tapered mouthpipe that is eighteen to thirty-three centimeters long.¹⁷ The mouthpipe leads to a section of cylindrical tubing that includes the tuning slide and the valves along with their “extra” tubing.¹⁸ At the end of the trumpet is a conical bell section that flares to a diameter of about twelve and a half centimeters.¹⁹ The cylindrical part of the bore can range anywhere from 11.66 millimeters to 11.89 millimeters in diameter.²⁰ The trumpets pitched in C, D/E-flat, and B-flat/A are constructed similarly but on smaller scales.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

FLUGELHORN

I played one other type of instrument in my recital, the flugelhorn; the second episode of Turrin's *Three Episodes* is written for this instrument. The modern flugelhorn is a brass instrument with piston valves; it is pitched in the key of B-flat like the most popular modern-day trumpet.²¹ It is the successor to the keyed bugle, much like the modern trumpet is the successor to the keyed trumpet, and shares its conical bore, wide bell, and large size compared to a trumpet.²² Its mouthpiece slides in and out to adjust the pitch of the instrument.²³ The mouthpiece is shaped similarly to a funnel and is deep compared to that of a trumpet.²⁴ The shape of the instrument and mouthpiece cup both attribute to the instruments "round and suave" tone.²⁵

The flugelhorn has been an important presence in most European continental bands for over a century, but it is not used in British and American military bands.²⁶ British brass band tradition, however calls for the use of one flugelhorn.²⁷ Some American wind ensemble and concert band literature includes parts to be played on flugelhorn. The flugelhorn became increasingly common in jazz music in the 1900s.²⁸

²¹ Anthony C. Baines and Trevor Herbert. "Flugelhorn." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009887?rskey=riLrUq&result=1>.

²² Baines and Herbert. "Flugelhorn."

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

Many trumpeters develop proficiency on the flugelhorn in addition to the trumpet; however, some performers focus mainly on the flugelhorn.²⁹

²⁹ Ibid.

THE HISTORY OF THE TRUMPET

“During the Middle Ages trumpeters played in the low register [of the natural trumpet]. Johannes de Grocheo wrote that only the first four partials of the harmonic series were used, a fact corroborated by the earliest surviving trumpet music.”³⁰ Near the end of the fourteenth century “the Slide trumpet was developed with a mouthpipe that telescoped inside the first length of tubing to enable the player to alter the instrument’s length while playing...Tower watchmen adopted the slide trumpet to play chorales; it was also used in church music, but the natural trumpet continued to be used in the trumpet-kettledrum ensemble.”³¹

During the sixteenth century, trumpeters were increasingly expected to play as high as the thirteenth partial.³² However, at that time in contrast with modern expectations, not every trumpeter was expected to be able to play within the same range.³³ For example, trumpeters who were a part of trumpet-kettledrum ensembles—a popular ensemble of the time—became responsible for specific registers.³⁴ “Towards the end of the century a five-part ensemble consisted of players capable of playing the following notes (on trumpets in 8’ C): basso, c; vulgano or vorgano, g; alto e basso or

³⁰ Sarkissian and Tarr. “Trumpet.”

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

alter Bass, g–c'–e'; sonata, quinta, or (later) principale, c'–e'–g'–c''–(d''–e''); and clareta, soprano, or clarino, from c'' (the 8th partial) upwards.”³⁵

The natural trumpet was made of two sections of straight tubing called yards, two bends called bows—one between the two sections of straight tubing and the other after the second section, and the bell.³⁶ The yards and bows were not soldered together; they instead fit into each other like a telescope.³⁷ Trumpeters used non-permanent material such as beeswax to seal these fittings and covered the joints with an ornamental ferrule called a garnish.³⁸

Between 1720 and 1780 the Baroque (natural) trumpet both reached its height of popularity and saw its decline.³⁹ In the Classical period, composers such as Mozart and Beethoven mostly wrote for the trumpet to play as part of the orchestra as opposed to featuring it as a solo instrument.⁴⁰ Some maintain less skill was required of trumpeters of the classical period; however, it would be more accurate to state that new and different skills were required of these players.⁴¹ “Beethoven, for example, made great demands on endurance. Moreover, the technique of playing in the clarino register was not lost overnight.”⁴²

In the late eighteenth and early nineteenth centuries, before the invention of the valve trumpet, trumpet builders made several attempts to produce an instrument capable

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

of playing the complete chromatic scale.⁴³ One of these early attempts was the keyed trumpet. In addition to Haydn's concerto of which I played the second movement on my recital, Johann Nepomuk Hummel wrote a concerto for this instrument. Both remain core pieces of the standard repertoire for trumpet even today.⁴⁴

Another of these attempts was the stop trumpet.⁴⁵ This instrument was usually made to be short enough to allow the player to insert a hand into the bell to lower the pitch of the natural harmonics by a semitone or whole tone.⁴⁶ Its builders accomplished this by modifying the bends present in natural and keyed trumpets into double bends.⁴⁷ This technique, termed "hand stopping," was first used by horn players; it was first used on the trumpet by Michael Wöggel of Karlsruhe in about 1777.⁴⁸ In Germany, trumpet builders and players added crooks to put in the instrument that lengthened the tubing and thus lowered the pitch of the instrument.⁴⁹ A new model of slide trumpet was invented in England around 1798; this instrument was used throughout the nineteenth century.⁵⁰

In the nineteenth century, the advantages of the valve system over key and slide systems, among other attempts, became clear.⁵¹ Apart from early valved instruments, this system produced a more homogenous tone across all pitches than the key system, and the

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

valves were technically less difficult to operate than the slide.⁵² Modern trumpet builders utilize only the rotary valve and the piston valve. Before these was the tubular valve.⁵³

One drawback of the three-valve system is that the length of extra tubing used to lower the pitch of the natural instrument is not quite enough when valves are used in combination leaving the resulting pitch sharp.⁵⁴ This problem is directly proportional to the amount of extra tubing added. Modern trumpet builders provide a solution to most problematic combinations by making it possible to lengthen the third and first valves via the players left hand fingers.⁵⁵

The system of notation in which C5 is the fourth partial instead of the eighth came along with introduction of the cornet.⁵⁶ Consequently, there is a greater distance between the partials that are used on the cornet and now on modern trumpets.⁵⁷ This makes it easier to play the desired pitch accurately rather than accidentally playing pitches above or below it.⁵⁸ After the second world war, the trumpet began to regain popularity as a solo instrument in orchestral music.⁵⁹ This was largely due to the first recordings of the Haydn concerto made by George Eskdale and Helmut Wobisch.⁶⁰ Throughout the nineteenth century most professional trumpeters found their careers only in the tutti section of the orchestra and occasionally as cornet soloists or jazz trumpeters.⁶¹

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

Each of these early trumpets saw a revival in the Historically Informed Performance Practice movement. In this movement, performers began “employing ‘period’ or ‘original’ instruments and techniques.”⁶² This type of performance became “a central element of Western performance” in the 1970s.⁶³ Historically informed performance grew from “an attempt to re-create the context of the original performance” and “the musical experience of the original audience.”⁶⁴

⁶² John Butt. “Authenticity.” *Grove Music Online*. (Oxford: Oxford University Press, 2001.), accessed April 23, 2018, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046587?rskey=J5dKz7&result=9>.

⁶³ Butt, “Authenticity.”

⁶⁴ *Ibid.*

VIVALDI'S *CONCERTO FOR TWO TRUMPETS IN C MAJOR*

I chose to play Vivaldi's *Concerto for Two Trumpets in C Major* for my recital because it is representative of the Baroque period in which the trumpet began to gain popularity as a featured instrument and because Vivaldi is a composer of considerable importance during this period and influenced later composers. Baroque is "a term used generally to designate a period or style of European music covering roughly the years between 1600 and 1750."⁶⁵ Vivaldi composed more than five hundred concertos with a "variety of form, scoring, and imaginative conception."⁶⁶ He was the first composer to regularly use the ritornello form— "the form in which varied restatements in different keys of a ritornello (refrain), usually scored for the full ensemble, alternate with modulating episodes of free thematic character, where a soloist predominates" —in the fast movements of concertos as well as the three-movement structure of concertos, making it likely that he invented these concepts.⁶⁷ Many of his contemporaries had been seeking a compositional model to emulate and found that model in this new form.

Many other features of Vivaldi's concertos were emulated by his contemporaries and successors. Composers from Northern Italy, such as Giuseppe Tartini and Pietro

⁶⁵ Claude V. Palisca. "Baroque." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002097?rskey=6IIbHL&result=1>.

⁶⁶ Michael Talbot. "Vivaldi, Antonio (Lucio)." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040120?rskey=O5bURt&result=1>.

⁶⁷ Talbot, "Vivaldi, Antonio (Lucio)."

Locatelli, emulated “his reference to the ritornello opening at the start of the first solo episode, the infiltration of solo writing into the ritornello, and the provision of a cadenza.”⁶⁸ Composers from Germany, such as Johann Sebastian Bach, further “developed his techniques of thematic integration—the reprise of the first solo idea in the final episode and the use of ritornello fragments to accompany the soloist.”⁶⁹ Composers such as Domenico Alberti and Georg Philipp Telemann copied Vivaldi’s “double statement of the ritornello in the tonic at the end of the movement (which facilitates the matching of the openings of the first and last episodes) or a single statement of the ritornello interrupted by one or more solo excursions generally either reminiscent of earlier solo material or in the nature of a cadenza.”⁷⁰

Vivaldi also made contributions to the concerto which remained unique to his compositional style. His contemporaries and successors declined to emulate his “tendency to make ritornello restatements progressively shorter and less complete, while the length of episodes increases” because they “preferred more symmetrical proportions.”⁷¹ In addition, his impulsive compositional style included the seemingly random way in which he wrote recurrences of certain ideas from the opening ritornello while he passed over others.⁷² Another peculiarity of his style is found in that when writing the second statement of the ritornello he allowed “spontaneous modifications

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid.

devoid of specific purpose...as if [he] disdained to refresh his memory by consulting earlier pages.”⁷³

Vivaldi wrote about 350 concertos for one solo instrument and strings; over 230 of those feature violin as the solo instrument.⁷⁴ He also featured other solo instruments such as (in descending order of frequency) bassoon, cello, oboe, flute, viola d'amore—a violin adapted to sound like a trumpet marine, recorder (including the so-called “flautino,”—a sopranino recorder), and mandolin.⁷⁵ He wrote about forty double concertos—a concerto featuring two instruments, mostly for two similar instruments, like the double trumpet concerto discussed above, but also including such rare combinations as viola d'amore and lute (rv540).⁷⁶

Vivaldi wrote more than thirty concertos that feature three or more soloists introducing, among other instruments, clarinets (making one of their earliest orchestral appearances), chalumeaux—the predecessor to the clarinet, theorbos—of the lute family, horns, and timpani.⁷⁷ He also wrote nearly sixty ripieno concertos—string concertos without soloist and over twenty concertos for a small group of solo instruments without string ripieno in which the tutti is formed by the united soloists.⁷⁸ Finally, he continued an old Venetian and Italian tradition by writing a small number of works for double string orchestra with soloists.⁷⁹

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

From 1710 to 1730 Vivaldi's influence on the concerto was strong enough that some of his predecessors like Evaristo Felice Dall'Abaco and Tomaso Albinoni felt obliged to modify their compositional style in the middle of their careers.⁸⁰ After about 1725, the Vivaldian model was adopted across most of Italy and France.⁸¹ Its influence was resisted “only in conservative Rome and certain other parts of Europe (notably England) where the style of Arcangelo Corelli had taken firm root.”⁸² Even in those places, many concertos whose forms resemble that of Corelli display “a Vivaldian spirit.”⁸³ “Because the influence of the concerto permeated all forms of composition Vivaldi can legitimately be regarded as a most important precursor of Giovanni Battista Sammartini; Wilhelm Friedemann; and Carl Philipp Emmanuel Bach, son of Johann Sebastian Bach, in the evolution of the Classical symphony.”⁸⁴ Vivaldi’s focus on expression rather than the perfections of detail helped to usher in musical Romanticism.⁸⁵

Two performance challenges that I encountered while preparing to perform Vivaldi’s *Concerto for Two Trumpets in C Major* were learning to play the piccolo trumpet in A and honing my skills to transpose the music in C Major at sight. I had never played this instrument before I began to learn this piece a few months before my recital. Although it is constructed similarly to a trumpet in B-flat, it requires a vastly different approach. I had to learn to play with a different mouthpiece, with my hands in a slightly different position, and controlling the air that I used to play in a different way. Articulation, the way in which a player uses the tongue to begin notes, also had to be

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Ibid.

approached differently on this instrument. The instrument is shorter, so it takes less time for the vibrations produced at the lips to come out of the bell as sound leaving less time to move the tongue between notes and less time in between sounds. The instrument is, in fact, almost half the length of the common B-flat trumpet. This means that the notes of the harmonic series it produces are much closer in frequency than those of the B-flat trumpet requiring much more precision and minute changes to play accurately. To transpose the music in C Major to be played on the piccolo trumpet in A, I utilized the skills I had learned in music theory classes to visualize the music in a different clef and key.

HAYDN'S *CONCERTO FOR TRUMPET IN E-FLAT MAJOR*

I chose to play the second movement of Haydn's *Concerto for Trumpet in E-flat Major* on my recital because it is representative of the Classical period in which the trumpet's popularity as a solo instrument continued to rise, because Haydn was a very influential composer during this period, and because he wrote it specifically to publicly showcase the keyed trumpet for the first time. By the 1830s, the compositions of Haydn, Mozart, and Beethoven began to be referred to as "classical" music.⁸⁶ In writings on music since that time, it can be assumed in the absence of further qualification that the term "classical" refers to these composers and their music.⁸⁷ "The notion that these works constituted a 'classical period' or 'school' arose among German writers in the 19th century."⁸⁸

Haydn composed numerous concertos for keyboard, as well as for a variety of other instruments.⁸⁹ Unfortunately, many of these works are lost. Among his non-keyboard works, four are seen as the most important including two of his earlier works: the *Violin Concerto in C* (Hob. VIIa:1) and the *Cello Concerto in C* (Hob. VIIb:1) and two of his later works: the *Concertante* (Hob. I:105) and the trumpet concerto (Hob.

⁸⁶ Daniel Hertz and Bruce Alan Brown. "Classical." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiidm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005889?rskey=JP7OoY&result=1>.

⁸⁷ Hertz and Brown. "Classical."

⁸⁸ Ibid.

⁸⁹ Georg Feder and James Webster. "Haydn, (Franz) Joseph." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiidm.oclc.org/view/10.1093/gmo/9781561592630.article.44593/omo-9781561592630-e-0000044593?rskey=hgvEXy&result=9>.

VIII:1).⁹⁰ The trumpet concerto was composed for Anton Weidinger's invention, the "keyed" trumpet.⁹¹ This invention and Haydn's concerto for it were important steps between the natural Baroque trumpet and the modern-day valve trumpet.⁹²

Trumpeter Anton Weidinger was born in Vienna, Austria, on June 9, 1766, and died in Vienna on September 20, 1852.⁹³ "Because of his skill and diligence his training period was shortened, and he was pronounced to be well qualified for service at court, or in the army as a field trumpeter."⁹⁴ He joined the Viennese court opera in 1792 after serving in various regimental bands.⁹⁵ The following year he began his experimentation with the keyed trumpet.⁹⁶

Joseph Haydn wrote his famous trumpet concerto specifically for Weidinger and his new trumpet in 1796; however, it was not premiered publicly until March 28, 1800.⁹⁷ Weidinger toured Germany, France, and England showcasing his new instrument and Haydn's concerto in 1803.⁹⁸ He further displayed his virtuosity on the instrument when he performed Hummel's trumpet concerto on New Year's Day of 1804 at Eszterháza and played a part in Neukomm's requiem for Louis XVII before the Congress of Vienna on January 21, 1815.⁹⁹ Weidinger continued to demonstrate his invention in concert

⁹⁰ Feder and Webster. "Haydn, (Franz) Joseph."

⁹¹ Ibid.

⁹² Ibid.

⁹³ Reine Dahlqvist. "Weidinger, Anton." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030023?rkey=skCsex&result=3>.

⁹⁴ Dahlqvist. "Weidinger, Anton."

⁹⁵ Ibid.

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid.

frequently throughout Vienna.¹⁰⁰ His playing was highly admired, but his invention had declined in popularity by 1820.¹⁰¹

The keyed trumpet generally had two bends and was held in the horizontal plane as opposed to the modern trumpet which is held in the vertical plane.¹⁰² In the type that Weidinger developed, the keys are all made to be accessible on one side of the instrument and operated by one hand while the other hand supports the instrument.¹⁰³ Instruments of this type that were made in Austria generally were fingered with the left hand while similar Italian instruments generally were fingered with the right hand.¹⁰⁴ The keys by default cover holes that when opened allow soundwaves to escape the tubing sooner, raising the pitch.¹⁰⁵ Opening the key closest to the bell would raise the pitch by a semitone, the next by a tone, etc.¹⁰⁶ Most trumpets of this kind had five keys, but some had four or six.¹⁰⁷

Early keyed trumpets were pitched in D or E-flat.¹⁰⁸ The Haydn concerto was written for keyed trumpet in E-flat, and the Hummel concerto was written for keyed trumpet in E. Today they are performed mostly on modern piston valve E-flat trumpets as I performed the Haydn for my recital.¹⁰⁹ Later keyed trumpets (c1820) were pitched in G,

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Reine Dahlqvist. "Keyed Trumpet." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014950?rskey=DIcYUW&result=1>.

¹⁰³ Dahlqvist. "Keyed Trumpet."

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

A or A-flat.¹¹⁰ It was possible to add extra tubing to these later instruments to lower the natural pitches of the instruments by adding crooks.¹¹¹

According to Christian (Friedrich Daniel) Schubart's *Ideen zu einer Ästhetik der Tonkunst*, the first keyed trumpet was built around 1770 in Dresden.¹¹² Later in 1791 and 1792, Nessmann worked on his model in Hamburg.¹¹³ Thus, the "organisirte Trompete," which Weidinger announced the completion of in an advertisement for the "Grand Public Concert" that he gave in Vienna on March 28, 1800, was not truly his invention.¹¹⁴ Rather, it is likely that Weidinger viewed his model that he reported to have worked on for seven years to be a perfected model.¹¹⁵ Although he had also announced in that advertisement that it would be the first public performance on the instrument, Weidinger had played an instrument also called the "organisirte Trompete" in Kozeluch's *Symphonie Concertante* for mandolin, trumpet, double bass, keyboard, and orchestra at a public concert in 1798.¹¹⁶ This supports the view that he considered his 1800 version to be perfected or complete.¹¹⁷

Weidinger and his tours and performances of the Haydn and Hummel concertos are credited with the success of the keyed trumpet, and thus every trumpet since, as a solo instrument.¹¹⁸ The keyed trumpet was also utilized in military bands, mainly in Austria

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

and Italy, from 1820 until it was replaced by the valve trumpet around 1840.¹¹⁹ “The tone of the keyed trumpet is softer and less penetrating than that of the previously employed natural trumpet, frequently being compared with a sonorous oboe or clarinet.”¹²⁰ However, it was eventually abandoned in favor of the valve trumpet because of an uneven tone across the instrument and the difficulty in controlling pitch.

I had practiced and performed on the E-flat trumpet before, but it remained a challenge to familiarize myself with this instrument. Like the piccolo trumpet in A, but to a lesser degree, I had to adjust hand position, breath-control, and articulation. Another challenge that I encountered while preparing this piece was making this very slow movement captivating for the audience. This meant that I had to give the greatest attention to detail for each note and phrase that Haydn had written. I listened to other performers to borrow ideas from their performances and added in my own performance decisions as well. There were a few passages in this music that I rehearsed in different ways for several weeks before I decided which way would be best to perform it on the recital.

¹¹⁹ Ibid.

¹²⁰ Ibid.

CHEETHAM'S *CONCOCTIONS*

Concoctions, for unaccompanied trumpet, was composed by John Cheetham in 1978. I chose this piece to represent the body of unaccompanied works written for trumpet and to showcase a modern style of composition. Cheetham was born in 1939 in Taos, New Mexico. He holds degrees from the University of New Mexico and a Doctor of Musical Arts from the University of Washington. He served as the Professor of Music Theory and Composition at the University of Missouri-Columbia from 1969 through 2000. He is now an Emeritus Professor of Music at that university. He lives in Columbia, Missouri, and continues to compose. Cheetham's pieces, written for a variety of media, have been performed around the world. He has received commissions from Summit Brass, The Kentucky Derby Museum, The Air Force Band of Mid-America, and Central Oregon Symphony, among many others. Many of his works have been commercially recorded.

Cheetham wrote *Concoctions* for Dr. Betty Scott, the Professor of Trumpet at the University of Missouri-Columbia at the time. The work is comprised of eight short movements; I played movements I, IV, V, and VI on my recital. Cheetham attempts to describe the character of each movement through his "concocted" titles. Each is intended to portray an action, concept, or mood. For example, from Cheetham's program notes in the Tenuto Publications version of the piece, *Velociped* (from velocity), the first movement, alludes to a many-footed creature that can "really move." *Ecologue* (from ecology), the fourth movement, is evocative of a natural pastoral scene. *Redundrum*

(from redundant), the fifth movement, pertains to excessive use of (in this case) a melodic motive. Finally, Frenzoid (from frenzy), the sixth movement, means in a frantic manner.

The main challenge I faced in preparing to perform this piece was performing without accompaniment. I found it to be a completely different experience to play by myself on the stage than to play with others. It was freeing because every musical decision was left up to me; however, it was also terrifying because every decision I made and every sound I produced were totally exposed. Mistakes could be heard more clearly, and there was only me to blame. I prepared myself for this type of experience by rehearsing these movements so often in my practice sessions that I had no doubt of exactly how I would perform them. I even visualized myself performing them and considered every factor of the performance in addition to playing, including how I would appear to the audience, how I would begin and end the performance, and what I would do in between movements. I knew that all eyes would be on me for the entire performance of this piece. I believe that my performance of this piece peaked at the recital, and I credit that to the amount of detailed thought and preparation I gave to the performance holistically.

LLOYD WEBBER'S *REQUIEM* AND "PIE JESU"

I chose to play the "Pie Jesu" from Andrew Lloyd Webber's *Requiem* on my recital because I knew of him as a popular composer of musicals, a genre that I enjoy very much, and so that I would have a piece to play with my fellow musician and friend, Jiwon Lee. In our search for a trumpet and violin duet we found a video of two people who had arranged this piece, originally written to feature a soprano and a treble (boy soprano), for trumpet and violin. We decided to recreate the arrangement for ourselves.

Lloyd Webber's second wife, Sarah Brightman, whom he married in 1984 sang the soprano solo for the premiere of his *Requiem*.¹²¹ The "Pie Jesu" from his *Requiem* became a hit single.¹²² Brightman also created the role of Christine, which was "written to exploit her individual light soprano sound," in *The Phantom of the Opera* (1986).¹²³ Lloyd Webber and Brightman were divorced in 1990.¹²⁴ Many of Lloyd Webber's musicals have run for record-breaking lengths of time; many now exceed a decade.¹²⁵

¹²¹ Callum Ross et al. "Lloyd Weber Family." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043061?result=1&rskey=6lwqtY#omo-9781561592630-e-0000043061-div1-0000043061.2>.

¹²² Ross et al. "Lloyd Weber Family."

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Ibid.

Lloyd Webber and these massive successes promoted musicals culturally and commercially throughout the 1980s and 90s.¹²⁶

He has been awarded a Fellowship of the Royal College of Music (1988), a knighthood for services to the arts (1992) and a life peerage (1997).¹²⁷ He received the Richard Rodgers Award for Excellence in Musical Theatre (1996), and has received six Tony awards, five Olivier awards, three Grammy awards (including that of Best Classical Composition for *Requiem*, 1986), and, along with Tim Rice, an Academy Award (1997) for the song ‘You Must Love Me’, written for the film version of *Evita* (1996).”¹²⁸

A Requiem Mass is a votive mass on behalf of the dead in the Roman Catholic rite.¹²⁹ It is commonly sung on the day of burial; the third seventh and thirtieth days after burial, on anniversaries of the burial; and on November 2, All Souls’ Day.¹³⁰ It is called a Requiem Mass because that is the first word of the most widely known introits that are used for this type of mass: *Requiem aeternam dona eis, Domine*; meaning “Grant them eternal rest, O Lord.”¹³¹

Although the roots of this tradition are probably much older, records of celebrating the Eucharist to honor the dead as in a Requiem mass exist from as early as the late second century in *Acta Johannis* and *Martyrium Polycarpi*, a Smyrnes document

¹²⁶ Ibid.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Theodore Karp et al. “Requiem Mass.” *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043221?rkey=VFstSD&result=1>.

¹³⁰ Karp et al. “Requiem Mass.”

¹³¹ Ibid.

from around the same time.¹³² The earliest sources of musical portions appear in chants from the tenth century in several manuscripts, including Laon 239 and Chartres 47.¹³³

The variety of Requiem settings that have been composed since the beginning of the twentieth century is remarkable.¹³⁴ Some “continue the ‘symphonic’ manner of the previous century” while “others are of a specifically national or racial orientation.”¹³⁵ Still many a cappella requiem settings are “conceived within the bounds of liturgical worship.”¹³⁶ These “display a simplicity and sobriety that recall the aims of the 19th-century Cecilian movement.”¹³⁷ Many of these modern settings are dedicated to family members or loved ones.¹³⁸ Others are dedicated to admirable public figures or the victims of mass casualties such as the dead of the two world wars.¹³⁹

While many of these modern settings remain true to the original texts of the mass, some “treat the text in a fragmented or discontinuous manner and make use of extended vocal and instrumental techniques.”¹⁴⁰ For example, some utilize only certain sections of the mass or elevate the importance of compositional innovation above the need to deliver the text in a clearly understandable manner.¹⁴¹ Some use very little of the original text at all or depart from it completely to portray non-religious messages.¹⁴² Even so, all remain

¹³² Ibid.

¹³³ Ibid.

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

¹⁴² Ibid.

true to the original purpose—remembering and honoring the dead and reflecting on death itself.¹⁴³

I faced two main challenges in preparing to perform this piece. The first was learning how to communicate in performance with two other performers who had parts that were independent of my own. We had to go through many spots in the piece and decide how we would cue each other to know when and how to play our parts together. There was one part of the piece which we had to rehearse many ways before we found a satisfactory way in which everyone would know where their own part fit in the whole. The other challenge was performing this piece, which was originally intended for vocal soloists and choral and orchestral accompaniment, with just one trumpet, one violin, and one piano. The pianist had no trouble covering the most important parts of the choral and orchestral accompaniment, but we all had to consider the text of the original composition to make phrasing decisions and the originally intended voicing to make decisions about where to feature which instrument and how to color particular phrases.

¹⁴³ Ibid.

TURRIN'S *THREE EPISODES*

I chose to perform *Three Episodes* because the composer, Joseph Turrin, is a leading figure in composition for orchestra and often composed specifically for one of the world's foremost trumpeters, Philip Smith, former principal trumpeter of the New York Philharmonic. *Three Episodes* was composed by Turrin in 2001. Turrin was born in 1947. He has been commissioned as a composer by the New York Philharmonic, Leipzig Gewandhaus Orchestra, Orpheus Chamber Orchestra, St. Martin-in-the-Fields Academy Orchestra, Chamber Music Society of Lincoln Center, Baltimore Symphony, New Jersey Symphony, New Orleans Symphony, Pittsburgh Symphony, New Mexico Symphony, Atlantic Brass Quintet, United States Army Band, North American Brass Band Association, New Jersey Chamber Music Society, Meet the Composer, and the Little Orchestra Society of New York. Soloists and conductors who have showcased his works include Eric Leinsdorf, Kurt Masur, Hugh Wolff, Philip Smith, Wynton Marsalis, Harvey Philips, Joseph Alessi, Lew Soloff, and Carol Wincenc, among many others.

In addition to symphonic and chamber music, Turrin has composed for musical theater, opera, chorus, instrumental soloist, vocal soloist, wind symphony, brass band, narrator and orchestra, and film. He attended both the Eastman School of Music and the Manhattan School of Music. He has been awarded as an artist by the United Nations; American Society of Composers, Authors, and Publishers; American Music Center; and the New Jersey State Council of the Arts. He has composed and orchestrated for films such as *A New Life*, *Nightmare on Elm Street 3*, *Tough Guys Don't Dance*, *Weeds*,

Kingdom of Shadows, and the restoration of the silent film classic *Sadie Thompson*. In addition, he orchestrated the 1992 Olympic Fanfare for the summer Olympic ceremonies in Barcelona, Spain. His works are recorded on Teldec, Cala, Crystal, DeHaske, Josara, and EMI (Electric and Musical Industries) labels.

Turrin wrote *Three Episodes* for a recording project called *Contest Solos for Young Trumpeters* that he was doing with Philip Smith for the International Trumpet Guild in 2001. In the program notes included in the Editions Bim publication of this piece, Turrin states that “the first movement is basically a fanfare built on a series of pyramids in the piano along with declamatory trumpet writing. The second movement is very much like a lullaby, played on either the flugelhorn or trumpet. This is a song like piece with a middle section juxtaposing trumpet cadenzas with soft clusters in the piano. The third movement is basically a march with several contrasting sections.” He explains that the intent of *Contest Solos for Young Trumpeters* was to “give a good example of pieces that a fairly competent trumpet student could find playable and interesting.”

The main challenge in preparing to perform this piece was that it really tested my abilities as a trumpet player. The melodic lines move across challenging intervals and Turrin employs many complex meters and rhythms, often at fast tempos that require rapid and clear articulation. Additionally, the range required of the performer is quite extensive, and the extreme ends of this range are utilized without restraint. Fortunately, I had done most of the work to overcome these performance challenges in the semester prior to my recital when I was preparing to perform this piece for my jury. However, I still had to practice the challenging intervals, meters, and rhythms with great frequency

and use exercises in my practice to improve the speed and clarity of my articulation and the range in which I could play comfortably.

GERSHWIN'S "SOMEONE TO WATCH OVER ME"

I chose to play the Gershwin's "Someone to Watch Over Me" on my recital because Gershwin was a widely influential composer of the twentieth century and because it is representative of one of the most popular genres of the twentieth century, jazz. Several different but associated meanings are paired with "jazz": "1) a musical tradition rooted in performing conventions that were introduced and developed early in the 20th century by African Americans; 2) a set of attitudes and assumptions brought to music-making, chief among them the notion of performance as a fluid creative process involving improvisation; and 3) a style characterized by syncopation, melodic and harmonic elements derived from the blues, cyclical formal structures and a supple rhythmic approach to phrasing known as swing."¹⁴⁴ Some, such as Paul Whiteman, thought of jazz as "a form of American popular music, not necessarily racially marked, suitable for polite dancing by urban sophisticates or adaptable by composers for use in the concert hall."¹⁴⁵

At the time when Gershwin was composing, a highly-standardized song form built around four-bar phrases was popular.¹⁴⁶ Songs typical of this form consisted of three

¹⁴⁴ Mark Tucker and Travis A. Johnson. "Jazz." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045011?rskey=CGcU7J&result=1>.

¹⁴⁵ Tucker and Johnson. "Jazz."

¹⁴⁶ Richard Crawford and Wayne J. Schneider. "George Gershwin." *Grove Music Online* (Oxford: Oxford University Press, 2001), accessed December 23, 2017, <http://www.oxfordmusiconline.com.umiss.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252861?rskey=tRBv8m&result=2>.

components: “a brief piano introduction (usually four bars), a verse of varying length to establish the song’s idea, and a refrain or chorus delivering its main musical content, usually in 32 bars (four 8-bar sections).”¹⁴⁷ Sometimes a short extension or tag was added to refrains.¹⁴⁸ “Someone to Watch Over Me” follows this popular model. Most commonly, refrains were structured as follows: a statement, a restatement, a contrast, and a return to the original statement.¹⁴⁹ This form can be represented as AABA. Sometimes the refrain was divided into two halves represented as ABAC or ABAB.¹⁵⁰

Both George and Ira Gershwin wrote in articles about songwriting that “the refrain’s first statement is the linchpin of any good song.”¹⁵¹ In addition to the standardized song form of the time, it was the popular opinion that a song should also “embody a mood.” “For Gershwin there was no better mood-setter than the piano.”¹⁵² Although Gershwin wrote in many other genres throughout his career, he was “first and foremost a songwriter.”¹⁵³ He composed hundreds of songs as a part of the Tin Pan Alley; some made it onto the Broadway stage and in Hollywood films.¹⁵⁴ Unlike many of his contemporaries his rhythmic approach explored possibilities that were “at once relaxed, flexible, and driving, showing the influence of African American dance.”¹⁵⁵ In contrast to this innovation, “he showed little interest in extending or trying to replace the song forms

¹⁴⁷ Crawford and Schneider. “George Gershwin.”

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Ibid.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.

he inherited.”¹⁵⁶ Many of his songs, including “Someone to Watch Over Me” (1926), are characterized by refrains in which melodic figures most often begin on off beats.¹⁵⁷ In “Someone to Watch Over Me,” the title phrase serves as the final statement of the refrain. Its lyrics were composed by Ira Gershwin.¹⁵⁸

The main challenges in preparing to perform this piece were exploring the genre of jazz, with which I did not have much experience, and performing a piece originally intended for a vocalist and carried by its lyrics on trumpet. I played in a few beginning jazz ensembles throughout middle and high school, and I played in the Collegians Jazz ensemble at the University of Mississippi for one semester. Through these experiences and through attending many jazz performances throughout college I had a basic knowledge of key performance aspects of the genre. To further prepare, I listened to professional trumpeters and their renditions of this piece to gain ideas and techniques specific to our instrument. I also listened to even more vocalists perform the piece and studied the lyrics in an effort to convey the meaning more accurately and perform in a way that reflected the writer’s original intentions more closely. For example, there was a place in the music in which my collaborative pianist and I could not decide how to shape and where to break a phrase. In rehearsal, I thought back to the lyrics I had heard when listening to vocalists perform the song, and we based our decision on how the words were naturally spoken or sung.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

¹⁵⁸ Ibid.

CONCLUSION

The academic achievement that I am most proud of from my time at the University of Mississippi is the preparation for and performance of this senior trumpet recital. In my recital, I showcased two very important works in the history of the trumpet and of music itself, an arrangement of an American jazz standard, modern compositions and performance techniques, and collaboration with other artists. The performance of my recital served not just as the culmination of all my practicing and studying of my primary instrument while earning my music education degree but also as a way to utilize many other skills that I gained while in college.

In preparing for my recital I utilized the research, reading, and writing skills that I learned in my writing and literature classes and many junior and senior level classes, especially music history, world music, art history, and American history, to research and write about the composers and their compositions that I chose to showcase. I also used the skills I learned in music theory, form, and analysis to prepare my approach to each of these compositions. In addition, I utilized all the skills I learned in my trumpet lessons and ensembles to overcome the performance challenges I met as I practiced. Furthermore, I used the collaboration and networking skills that I have learned to work with many people including the music department media, technology, and scheduling staff; my collaborative pianist; my trumpet teacher; my friend who plays violin; and Chancellor's Honors College Artist-in-Residence, Bruce Levingston, to prepare for and perform the

recital. In working with these people, I used the knowledge I have gained of piano and stringed instruments while in college to more effectively rehearse and perform with them and of vocal music through vocal lessons, vocal methods, and university choir to more effectively rehearse and perform pieces that were originally written for vocalists. I used skills I have learned in my instrumental methods, conducting, psychology, and education courses to teach myself in practice, to take a leadership role in rehearsals, and to think about how I will teach my students in the future as I worked through challenges in practice, rehearsal, and performance.

This recital was not required for the completion of my degree but was very important to me because it served as the capstone experience for my collegiate studies. Through this experience, I greatly increased my knowledge of my primary instrument and its place in the history of music. I also improved my ability to perform on the B-flat trumpet and several related instruments. Finally, I grew as a scholar through the planning and preparation required to give this performance.

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